



ART

What a whopper

Karin's king-size opus even dwarfs that full-bodied Frankenthaler

Tadeusz and Karin Jaroszynski will leave soon for a two-year stay in Europe.

Before going they will hold an open house at 48, 5th Avenue, Parktown North, on Saturday and Sunday to show their latest work.

This husband and wife team — two very different artists — have lived and worked in South Africa for 20 years.

In that time they have spent several months in Europe, where their work has been included in major international graphic exhibitions in Italy, Spain, Germany, Switzerland and other countries.

Although both love South Africa, which they regard as their home, they have been offered a house and studio on the southern tip of Sweden.

"We couldn't resist the opportunity to live in the

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countryside and yet be within striking distance of the main centres of Europe," said Karin.

Karin (she signs her name Jaroszynska) is only subtly affected by her environment. She works from her imagination, drawing inspiration from within.

Her latest work, a commission for a private home, is a journey into the subconscious, projecting herself into the past, the present and the future.

It is an enormous canvas 1,8 m high and 7,6 m wide.

(By comparison the Frankenthaler in the Johannesburg Art Gallery is 2,3 m by 3,1 m).

Karin worked on the painting for over three months, often more than 14 hours a day.

Tadeusz is unstinting in his praise of the work.

He said: "Karin thought

about the composition for a long time and then went to work without hesitation.

"She painted the broad basic structure, which I think is very strong, and then included the figures to create the rhythm.

"Her use of space is surrealistic. I can only describe the entire movement as symphonic."

Karin does not sketch before painting because she feels that this way her work loses its freshness.

She builds the composition in her head and describes her work as a mixture of organisation and emotion.

As she worked she lost herself in her world of mountains, water and air, with unearthly objects crossing bridges to nowhere and futuristic structures built on impossible dreams.

The mountains and trees are the only visual links with her African environment. She has emphasised the stillness and the silence of the landscape at the back, yet filled the front with movement and colour.

"I want the owners to find something new in it each day," she said. "It is open to many interpretations."



Karin . . . inspiration from within.